

ERB done

Oct., 1965
No. 14



CORRESPONDENCE

THE READERS

Apr. 19, 1965

New Bedford, Mass.

Reed Crandall's cover on #13 was very well done, and added a lot to the appearance of the magazine. Also, his interior artwork was good, but none of it was the equal of the illustration of Tarzan and Jad-bai-jan on the cover.

I notice in the correspondence column that most of the readers liked Mike's *Forgotten Sea*. It was interesting, after reading the story, to see what Mike had to say about the sources of the events in his story. I don't think there's anything wrong with taking such events and rewriting them into a new story. After all, Herman Melville based *Moby Dick* on much previously written accounts of whaling. And that book is one of the masterpieces of American Literature.

Of course, if he had taken passages from the ERB books and quoted them word for word as Barton Werper did in the *Gold Star Tarzans*, that's another thing.

John Harwood

(Sprung, 1965)

Kansas City, Mo.

I think it is only fair to inform you that the "original and complete" issue of the LION MAN press book was neither the "original" nor the "complete" one. The original is ten pages in length and, as I'm sure you are aware, is scheduled for repro in A PIC HISTORY OF TARZ FILMS (if you hurry you might be able to beat me out with such an issue).

It pleases me to see that IDIH is following my lead in first issue of BB by listing the types of binding (cloth, paper, etc.) in his new biblos.

The illus are all fine and the cover by Crandall is the best you have ever published. Al Williamson's centerspread was good... but the originals by St. John (Al's are copies as you should know) were better. Al's pic of the bare breasted Dejah Thoris looked better when she was Dale Ardan in the comic strip. At least you're finally getting gutsy enough to show a well developed "Burroughs beauty"!!!!

Vern Coriell

Not for publication... unless quoted in full!

I didn't say the press book was the "original," and I don't know the detailed contents of any of your proposed publications. But even if I did, ERB-dom is not a supplemental companion to anything you publish, so our subject matter will continue to be anything that I consider of interest to our readers. As for "beating you out" with a PIC HISTORY, who'd have to hurry?

Based on my own experiences in collecting, I'm

the guy who told Henry to include types of binding.

I'm glad you like the Crandall cover, but as for Al's sketches being copies, you'll have to prove it.

In *Dum-Dum* #4, Vern states that he's made it a practice not to request material from Ed staff members. This interesting editorial policy is inconsequential to us, but our policy is to acquire the best material we can from anyone who wants to contribute.—Ed

May 16, 1965

Grand Haven, Mich.

Attached is my check for \$2 for the next 5 issues of ERB-dom. The mag is worth every penny. I especially enjoy the articles about the artists.

Did you notice in the press book for Lion Man that Jon Hall's name was apparently substituted for another name at the last moment? This should be an interesting mystery for someone to comment on. Fred Cook

Apr. 6, 1965

Chicago, IL

Just received #13 this afternoon. I found it a uniformly good issue, but not exceptional—which, I might add, it would have been had your article in ERBANIA #16 been substituted for "The Lion Man" press book.

As for the letters page, I think printing that review from Yandro was carrying good sportsmanship a little too far, though it is only fair to allow the opposition to speak its peace. But on the quality of one article, not on the whole philosophy of the zine as Yandro did (Yandro recently won a Hugo at LonCon II.—Ed)

I was also surprised to discover that I am a sadist; I can't recall harming anyone since I took my whip and spikes into the repair shop this afternoon. Seriously, has the guy ever read any ERB?—now there's a "sadist" for you. Remember *Fal Sivas* lab, the wife from *Moon Maid* who was graciously loaned to the conquerors, or, a prime instance, Tarzan's throwing a tribesman's head into the center of a village?

Mike Resnick

(Summer, 1965)

Springfield, IL

I recently went through issues #1 through #13 of ERB-dom and was shocked at the lack of Amortian illustrations. To prove this, I again went through the set and compiled the following table. This is just a list of drawings, none of the photographs or movie ads were counted, and each page of reproduced comics was counted as one.

Barsoomian art	51
Tarzan "	35
Pellucidar "	15
Caspak "	3
Amortian "	3
Moon Maid "	2
Mad King "	2
Poloda "	1

In conclusion, I can but say please get more illustrations of Amort and Poloda and those not listed in this list.

Tim Conrad

ERB-dom, Number 14 Oct., 1965

Camille Cazadeus, Jr. — Editor & Publisher

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3145 Craft Way, Westminster, Colorado 80030, USA. Assistant Editors, Mike Resnick, Harry Hardy Heins, & John F. Roy. Staff Artists, Neal MacDonald & Bob Barratt. Reviewers: John Harwood, Vern Correspondents: John & Tom McGeehan (U.S.) & Jim Belton (U.K.) Production this issue, primarily Mary Cazadeus.

ERB-dom Table-Talk

by Gee

Needless to say, I'm pleased to finally get a full color cover on ERB-dom. And although we're late, we added four pages to try and make up for it. Our next issue will be out before Christmas.

A slightly larger, full color reproduction of Larry's "John Carter and the Shark" used here is available on glossy, high quality paper, especially suitable for framing at \$1 per copy, mailed flat.

And after two years, more of Larry Ivie's comments and analysis on Burroughs artists and art, I'm sure you'll find this first in a series, quite interesting.

And again, to ERB-dom's right hand man, John F. Roy, I take my hat off for his amazing analysis of the book and magazine version of Tarzan & the Castaways.

Let some of us forget how to laugh at ourselves, I present Jeff Jones' little masterpiece, that speaks for itself, Jeff's done one like it on Tarzan for Vern.

And, as promised in ERB-dom #12, an article on artist Jesse Marsh, a friend of Tarzan for many years.

The Canaveral article was a brainstorm idea that I happened to have when someone-Jeff Jones-was around that could bring it into being. What ya'll think?

Henry Meins' fourth supplement is included, this one primarily devoted to St. John additions.

And for those of you, like myself, who like to see Frassetto illos BIG, I present his dj illo full page size. I think it's the best ERB bkw of his I've seen yet!

There was really a pile of information for the House of Info column-five months worth!

Attendance at the Dum-Dum was not quite 100 fans, but each year, more and more attend.

And thanks to Bill Spicer for his work on the color overlays for the back cover J. Marsh comic strip.

ERB-dom #1 reprint is out, and copies have been sent 1st class to those who ordered it. No 2 out soon! *****Notes on ERB-dom*****

It's been over 5 years since there was some kind of "statement of policy" for ERB-dom, but for those of you who recall the opening paragraph of our first issue, things haven't changed much since then. And yet, some further explanations are in order.

The subscription rate is 5 issues for \$2, U.S. cash, check or money order in advance. All subscriptions begin with the current issue, whichever it may be. Single copies of the current issue, or any back issue, are 50¢ each, post paid. Discounts to dealers only. "The Forgotten Sea of Mars" is a free supplement with No. 12 ERB-dom, and is always included with that issue. Air mail subscriptions, primarily for overseas fans, are available on request at increased rates.

ERB-dom enjoys an extremely limited distribution on a few news stands around the country. More such outlets are desired, and agents are needed.

The entire contents of ERB-dom, other than that which is copyrighted previously elsewhere, are legally copyrighted, and any type of reproduction whatsoever is not permitted without the written permission of both the author and/or artist and the editor.

Each staff member of ERB-dom is a free agent, and may contribute his talents to whomever he chooses, whenever he chooses. However, I do like to keep them busy working on material for ERB-dom.

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Front cover by Larry Ivie, Interior illos: p. 3, Sam Grainger, p. 5, Larry Ivie, p. 6, Roy Krenkel, pps. 8 & 9, Jeff Jones, p. 10, Jesse Marsh, pps. 12 & 13, J. Allen St. John, p. 14, Reed Crandall, & pps. 15 & 17 Frank Frassetto. Lettering by B. Barrett & J. Jones. Back cover color overlays by Bill Spicer.





In one of the previous issues... I forget which and who... someone said I could not praise Burroughs from a literary standpoint because I am an artist, not a writer. He stated that I once said I read comic books, so my literary taste is probably on a comparable level.

In order to avoid repetition of what has been stated in "The Reader's Guide To Barsoom and Amtor" on whatever qualifications I might have in evaluating Burroughs as a writer, I will merely add that since "Guide" was published, my income from writing has now equalled that from illustration. And my comment on comic books was not that I read a lot of them, but that I have edited them.

The point I wish to make in the following articles is that, aside from many writers frequently belittling Burroughs' ability as an author, too many artists, also, underestimate his sense of artistic visualization. Unlike many authors—who are too often prone to describe scenes with such a horrible sense of color and detail that it is an artist's nightmare to make them visually presentable—Burroughs had a keen artistic insight, and a tremendous feeling for beauty. And the artist who tries to illustrate Burroughs without first revealing his own words on the subject is missing the boat.

THERE ARE THREE MAJOR REQUIREMENTS FOR A GOOD BURROUGHS ILLUSTRATION.

One is drawing knowledge. The style of Burroughs' writing is that which calls for a knowledge of proper shading, convincing backgrounds, and well-proportioned features. Burroughs' heroines were always "incomparably beautiful," and the heroes "handsome in the extreme." To fail to achieve the ultimate in facial perfection is to fail to illustrate Burroughs.

The second factor, of course—as so many of you have been pointing out—is accuracy... a big headache for all artists! Well versed in prehistoric life forms, Burroughs populated his worlds with a multitude of specifically named creatures from Earth's dawn. And at any point in the eleven Martian novels, he was prone to make some comment about clothing, weapons, architecture, or other Barsoomian idiosyncrasy that, of course, would hold true for scenes anywhere in the series. And to have a drawing which flagrantly contradicts these comments is to have an illustration which is simply not of Burroughs—even if the green men do have swords, and there are two moons in the sky.

When I first exhibited my small painting of "John Carter and The Thark" (the Thark is Zog, by the way) several Burroughs fans stated that this was the first time they had seen an "accurate" portrayal of a Martian green man. This seemed incredible to me. And I have been telling Car that an article on "How To Draw Tars Tarkas" is unnecessary because Burroughs wrote a very good handbook on the subject himself. It is titled *A Princess of Mars*.

But drawings continue to appear with the most elementary mistakes imaginable. Some are inconsequential, some are glaring, and some are humorous. And they occur with Tarsan and all the other characters, as well as with John Carter and Tars Tarkas.

What does La of Opar really look like? Why was the reference to a leopard skin in *Jungle Tales of Tarsan* an editorial error? How many fingers has a Thark?

Because so much artwork continues to appear which does not evidence sufficient study into the subject, I have finally decided to begin this series which Car has been requesting for some two years now. It will cover the above questions, and others which are of constant hindrance to the artist. Hopefully, it will serve as a handy reference for future illustrators, and maybe even a conscientious film producer or two. Among other things, I also want to discuss Tarsan's cabin, and the interior design of The Prospector. I hope this series will stimulate further discussions and the addition of more information or corrections on the part of others, and eventually become a truly accurate and useful reference.

Before I get into the third and most important facet of a good Burroughs illustration, I'll give one example of some of the things which, to me, are humorous aspects of the artists interpretation.

A headband is a very familiar sight upon Burroughs characters today. Read Randall usually shows John Carter with one, as well as Tarsan. Despite the fact that Carter prefers close-cropped hair, and headgear is not stylish upon Barsoom, we cannot really call this inaccurate. But let's see where it came from:

Read has probably come to associate it with Burroughs characters through seeing it in so many Tarsan illustrations. Franelle likes to think of Tarsan in terms of hair down to his shoulders, and in such a case, a headband might be advantageous. The book may say that, two days before, he was distinctly civilized, but once the Franelle Tarsan is in those trestles, he has hair to his shoulders. Why? Because Frank likes the early Tarsan by Foster, and Foster's first drawings of Tarsan (before he realized what he had been doing) showed Tarsan with long hair and a headband. The books say Tarsan kept the hair from his eyes by keeping it cut with his knife. There is only one mention I can recall made of a headband in the books themselves, and it was not of one worn by Tarsan, but someone playing Tarsan. I have often wondered if this was not intended as a bit of personal humor on the part of Burroughs. It was certainly not a part of his original, detailed concept. (Although it was a part of the cover artist's concept. And this artist also gave Tarsan light colored hair.)

Foster used a headband because the main source for his original daily newspaper Tarsan was the Elmo Lincoln movie. The "strip" followed the movie scenes—not the book—as to what Tarsan wore, and when he started wearing it. Many other details of the daily sequence also followed the movie version and conflicted with the book. And Elmo Lincoln wore a headband because his own hair at that time was not as long as the producers felt it should be for the part. They gave him a wig, and he wore the headband to keep his wig on. And for no other reason!

Now, forty-seven years later, we find a headband on John Carter!!!



But first and foremost to a good interpretation of a Burroughs scene is mood. And this is where most "Burroughs" interpretations—specifically such things as the Ballantine covers, and all of the current Tarzan movies—fall flat.

First, the Burroughs mood is that of the era in which the first stories were written. It is not that of the fast-paced and highly mechanized world we see about us. It is that of an era in which machines are still a thing of wonder, and there is time for ornate detail.

I said Burroughs had an acute artistic sense, and that an artist would do well to read his descriptions carefully. For example, in a beginning scene from *Pirates of Venus*, we find "The picture framed by the casting of that circular opening was gorgeous beyond description. . . the mass of Venus, outlined by an aureole of light where the sun, behind her, illuminated her cloudy envelope and lighted to burning brilliance a thin crescent along the edge nearest me." To ignore such clearly detailed beauty in favor of the approach used on Ballantine covers and elsewhere is never really to realize what makes a true Burroughs scene.

There are many factors which could be employed in attempting to achieve the pictorial Burroughs mood. Color is one of them. I think Frassetto's "Beyond the Farthest Star" comes closer to my personal thoughts in this direction than have most other attempts. (Although from a standpoint of accuracy, it is one of the worst.) Frassetto has been experimenting in many directions, and has many as yet unpublished pen drawings which I feel are Burroughs in every sense of the word. (Many of these drawings will be seen in Ed.)

At first glance, the works of Matsuda do not possess mood. But they do, in that they create reality for the reader. Not a mere photo tracing—as per Ballantine, nor a background of what we already know—as per the movie screen of the moment. But a reality that brought pure fantasy into breathing mortal life. His mood was one of INCREDIBLE accuracy with the text. No matter what impossibility was described, it would suddenly be breathing before you. And if any statement in the book bore significance upon a scene he illustrated for any other part of the book, it would almost invariably be represented in minute detail. Only on two insignificant items did he slip up, in the hundreds of incorporated details. He is the only artist who has so far had the ability to make the reader momentarily pause to think out who really erred—he or Burroughs.

Each of the best Burroughs artists had attained their own method of achieving the proper mood, which is, in essence, that of the nineteen twenties.

And out of the illustrative

styles of that very era

came an artist named J.

Allen St. John. St. John

made heavy use of design—

instilling a fantasy-perfect

setting for the figures. He also put

the reader's imagination to work to

fill in details as each reader would

most like them to be. He blurred the

insignificant into almost nonexistence.

The real attractiveness of Burroughs' worlds lies

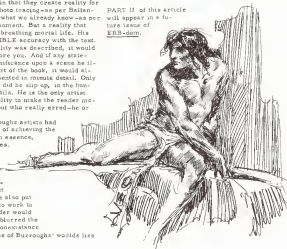
in the fact that they are canvases upon which exist only those things WANTED there. And all else is indeed nonexistent. The heroines and heroes are heavily as it exists in the minds of the very young—or two people very much in love. They are romance personified, and that is precisely what we see in the works of St. John. Blades of grass blur into nothingness, for what lovers are concerned with blades of grass? Highlights appear on muscles as no highlight has ever been known to mortal man. Shadows accent or diminish as only the mind's eye—never reality—could perceive them. It is these same elements which have today become lost to the Tarzan movies. In place of a hero that is more than the very best of men, against a background that is beyond what has ever been seen before, we have an all too fallible mortal in front of an all too real world. It is not Tarzan. More important, it is not Burroughs.

Perhaps the essence of the Burroughs mood was that he deliberately set about to place most of his sequences in settings which, although not, are LIKE "something out of the past." Behind his action like backdrops that have stood still long enough to boast of many coats of filigree, halfway obscured by the mists of time.

This is the most important aspect of the Burroughs scene!

In the future segments of this series, we will go over the specific details. But, over all, let us remember that no matter how fast paced the action of the characters, or how scientifically advanced the culture, the primary atmosphere of the Burroughs background is always one of infinite calm, and mechanization a thing of wonder.

PART II of this article will appear in a future issue of ERB-dom.



The Strange Quest of Tarzan

by John F. Roy

In his bibliographical note to *Tarzan and the Castaways*, Dick Lupoff writes that the novel published by Canaveral as Burroughs' original version, title and all; and that when it was serialized in *Argosy* in 1941 the editor changed the name to *The Quest of Tarzan* and "also revised the text somewhat." "Somewhat" is putting it mildly. I would have said "drastically." Actually, I find it difficult to believe that any editor would make so many changes to a story submitted by an author as established as Edgar Rice Burroughs.

The major point of difference in the two versions is a 300 word episode, describing Tarzan's battle with a bee-constructor, which does not appear in the book at all. Surely an editor would not add this much—and more—of his own material to a veteran author's manuscript.

The magazine version also contains a description of Tarzan's capture by Abdullah's men, and another of a dream he has. Neither of these accounts is in the book.

The other changes—most of a minor nature—are far too numerous to list. However, among the more noticeable alterations are the names of many of the characters. Just look at them:

Book Version	Magazine Version
Abdullah Abu Nejm	Abdullah (for 7 chapters) Abu Nejm Abdullah (Chapter VII) Abdullah Abu Nejm (Chapter XV)
Krauss, Fritz	Kraus, (No first name)(In the synopsis only of the first installment, he is referred to as Otto Kraus)
Schmidt, Wilhelm	Schmidt
Osbarnovitch	Oubasov
Wright-Smith, Algeron (Algy)	Wright-Smith, Brice
Dr. Crouch	Dr. Curdy
Leigh-Burden, Patricia	Leigh, Patricia
Leigh, Mrs. Penelope	Leigh, Lady Penelope
Leigh, Colonel William	Leigh, Sir William (Twice in Chapter XI and once in Chapter XV he appears as Col. Leigh)

Four names: Ah Kin Mai, Ndalo, Jabu Singh and Chand, appear in the book, but are not mentioned in the magazine serialization.

According to the magazine Janette Laon wrangled a passage at Mombasa, and deGroot was signed on at that same port. The book says they both came aboard at Batavia and crossed in stormy weather to Mombasa.

After the mutiny a Chinese crewman is tortured. In the magazine he dies, but in the book he is taken down after hanging by his thumbs for an hour. In the magazine Abdullah shoots Tarzan in the shoulder, while in the book it is a Lascar, Jabu Singh, who

shoots him. In the magazine Wright-Smith is the first to find signs of a tiger near the camp. In the book it is Captain Bolton.

The two accounts of Tarzan's escape from Chichen Itza read as though one person is telling the magazine version and another the book account.

As well as all these seemingly needless alterations, there are equally unexplainable word changes such as "angrily" for "superciliously", "answered" for "said", "silence" for "That will be all", and so on.

In the magazine version I find it odd that the morning after Tarzan killed the bee, everyone else was quite surprised to see the carcass of the snake outside his cage. This is difficult to understand, for Tarzan's victory cry had awakened all on board. Did nobody investigate? Where was the ship's watch?

On page 16 of the first installment, reference is made to "the ape-man's unrestrained laughter." If Burroughs wrote this, it is most unusual, as he seldom has Tarzan give more than a rare and quiet smile.

The magazine version, although it has 29 chapters as compared to 24 in the book, seems unfinished. It ends with Tarzan swimming out to meet the yacht "Nalad," and I can't help wondering if he made it. Could not a fleet of canoes, manned by the island's aborigines, sweep around the point and capture him? Were the Lascars still in command of the "Nalad," or had the British crew recovered possession of their ship? And while all this is being resolved, did a band of the "Bad Men" creep out of the jungle, capture the three women, and flee back to their own end of the island? There are many possible ways that ERB could have extended the story for two or three more installments, and thus made it into a full-length book. He might even have worked a belated "quest" into the plot in an effort to justify the magazine title.

The party selected to write the synopsis preceding the second and final installments did not do too good a job. In his first summary, he mentions Aeoka, yet this man did not appear by name until the second installment. Also, he refers to Otto Kraus, yet the name Otto appears nowhere in the entire story. Did Otto replace Fritz in one of the rewrites—and was it in turn deleted? If so, why?

In his synopsis leading to the final installment the writer states that Cutok Xiu (Ah Cutok Tutul Xiu, in the book) founded the island colony. This is incorrect. Cutok Xiu built the original city in Yucatan back in 1034. It was Chac Tutul Xiu who founded the Pacific colony.

A check of the records in Henry's ERB bibliography shows that eight months elapsed between the time of writing this tale and its appearance in *Argosy*. In that interval it could have been re-drafted several times. A similar time lapse occurred in the publishing of *The Red Star of Tarzan* in the same magazine shortly before. Could it have been that Burroughs became fed up with this sort of thing? *The Quest of Tarzan* was the last of his works to appear in *Argosy*.

Do ERB, Inc. records shed any light on the matter?



BURROUGHS ARTIST JESSE MARSH

by GAZ

I grew up with him. I had read a couple of the Tarzan books, and seen a fair share of Weissmuller's epics, but my first real love of the famous Lord of the Jungle was in 1948 when the regular Dell Tarzan comics began making their appearance. The artist of those scenes and panels that are part of my youth is, as I found out many years later, Mr. Jesse Marsh, now retiring from the Tarzan series after 19 years.

I meet this news with mixed emotions. I am sorry to see Jesse go, but I know that he is tired of doing Tarzan, and I know Russ Manning, who is taking over from Jesse is anxious to get started. Many of us have also grown tired of the aquilafaced Tarzan that Gold Key has had Jesse give us these last several years, so I suppose the change is for the better. Russ is a long time Burroughs fan, and will certainly do his best with his new assignment.

But I personally think Jesse deserves more than what has thus far been given. He is a fine artist, and a remarkable man. He has been the leader among the West Coast Gold Key office artists, and is highly respected by his fellow illustrators the world over. I have been fortunate enough to meet Jesse in person, and this is his story.

He was born in Florence, Alabama, now known as Mussel Shoals, on July 27, 1915. With a twin sister, he was the middle child of 5 kids, and his father was a small scale building contractor.

In 1931 he moved to California with his family, but

this was already 15 years after he had made his first attempts at drawing. Moving back and forth around the Los Angeles area, Long Beach, Pasadena, Monrovia, Jesse taught himself to draw with library books and by going to art galleries in L.A. With only constant practice and endless hours of drawing, Jesse learned to draw.

Then in 1939, without any formal training whatsoever, he landed a job with the great Walt Disney. Soon, he was in the Army, in the war force radar division, at Anzio. There, while stringing communication lines on the battlefield, he was wounded by a mortar shell. A long recuperation followed at Huntington Library estate.



BEST WISHES
MARY & GAZ
JESSE MARSH



Jesse Marsh at his drawing board.

Returning to Disney after the war he stayed until about 1946, and can now look back with pride on having worked on such Disney masterpieces as Fantasia, Pinocchio, Ichabod Crane, some shorts and Johnny Appleseed, the latter almost entirely done by Jesse.

In 1947 he went to work for Western Printing & Litho, (then Dell, now Gold Key). At the time there were only three employees, and Jesse had a major hand in laying out the first volumes and drawing the first characters.

But not wanting to punch the time-clock, Jesse began to stay home and work. Here he did work for

Disney, *True-Life Adventures* for King Features Syndicate, and of course, Western comic books. Jesse did Tarzan first in 1947, including all of the early cover illustrations. He started *Brothers of the Spear*, and worked on Johnny Mac Brown and Roy Rogers. For a while in the 1950's, Jesse turned out hundreds of comics, but late in that decade, his pace began to slow, and in recent years he has been dropping out of mass work, sticking to Tarzan and *True-Life Adventures* exclusively.

But even in the last few years, Jesse has taken time out to do some work on Hanna-Barbera's popular characters, *The Flintstones*, both for newspaper syndication and some small children's books.

But having worked in black and white so exclusively, Jesse is now particularly anxious to do some color painting and get out of commercial art. While visiting Jesse one day in 1964, he showed us many of his paintings, most of them in oil, and all very remarkable and dealing with varied themes. Mary and I are particularly proud of a sunflower painting that he gave to her.

Jesse is not only a remarkable artist, but his library includes many rare volumes, including a 30 lbs. Bruce Rogers bible. The Library of Congress has contacted him several times for information.

Jesse usually works standing up, reading the script, penciling the panels and inking the final strip. He is quite fast, but eye trouble in recent years has slowed him down and even distorted his sense of depth in some panels recently published. While talking to him, he "bashed out" the Tarzan profile shown on this page in about 10 minutes.

Several years ago, Jesse was assigned by an insurance company to do a short comic layout of the conquering of the Neanderthal man by the Cro-Magnon man. Using the Z. Burian books and William Golding's famous book, *"The Inheritors,"* Jesse completed the job, which has not yet been published. But one of the pages had to be redone, and the "incorrect" page I now have.

A quick glance told me that it could be utilized, and Jeff Jones and I worked out the "story" on the back cover by rearranging several of the panels. I think it's a superb example of what Jesse Marsh is still capable of drawing.



Canaveral Abort?

CAZEDESSU

For the most part, it seems to be over. But I do understand that negotiations are still not absolutely finalized between ERB, Inc. and Canaveral Press, and they are publishing Lupoff's book on ERB.

Looking back on these three years, the sum total from Canaveral is lacking. They blasted off with seven books unsolicited/atrociously (you choose) illustrated by Mahlon Blaine. Embarrassed ERB fans stumbled to their typewriters to protest loudly.

We got St. John, Krenkel, Ives, Crandall and even Frassetto... but the seeds had been sown. We got the artists we wanted, but we missed out on the other, less prominent things like blinding, lettering, italics, proof-reading, general attractiveness, tradition, etc. etc.

But even better book jacket design, which I am especially concerned with in this article, would not have righted all the original errors. Without initial authorization from the Burroughs Estate, with little heed to the traditional Burroughs book publishers product, Canaveral Press, in my opinion, started out below par and didn't wind up with any prizes (or Hugos).

Look at them... orange and blue dust jackets, almost miniature reproductions of St. John illustrations, baby blue bindings, ridiculous looking lettering, and red stripes, not to mention no full color illustrations, and other illustrations simply left out, even though available!

Two of their firsts, *The Gods of Mars* and *Tales of Three Planets*, are graced with jacket illustrations that I am very pleased with, by Larry Ives and Roy G. Krenkel respectively. My hat is off to both of them, and to Canaveral for using them!

Yet, the remaining four firsts, *Savage Pellucidar*, *John Carter of Mars*, *Tarzan and the Madman* and *Tarzan and the Castaways* still make me wince when I pull them off the shelf and look at the dust jackets. Well... hind sight or not, if by some unearthly power, I could change what was done, the following four pages show how I would have designed the four jackets.

Note: These opinions are solely those of the writer, and do not necessarily reflect those of the ERB-dam staff, the Burroughs estate, the artists concerned, nor The Burroughs Bibliophiles. Nor should my statements be considered a personal attack on any members of the Canaveral staff, particularly not editor Dick Lupoff, who has told me that he had little real authority in the matter of dust jacket design and layout. In fact, Dick has stated in print several times that jackets do not sell books, or words to that effect, and has cited figures to "prove" it. Perhaps he is correct, but I hope not.

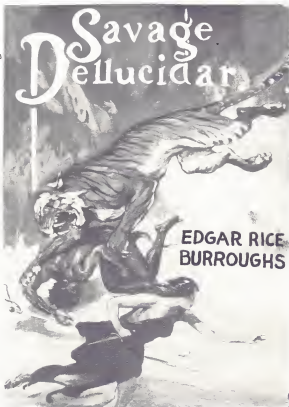
**Savage
Dellucidar**

**EDGAR RICE
BURROUGHS**

Illustrated



**CANAVERAL
PRESS**



**EDGAR RICE
BURROUGHS**

With all the interior St. John illustrations from Amazing Stories being used in the book, how obvious would it be to take the painting that St. John did especially for the series (it was erroneously used on a Fantastic Adventures cover for part of an ERB Venus series, see p.293 of *Heine GAB*) and use it, along with the beautiful style of lettering used on *Back to the Stone Age*.

TARZAN
AND THE
MADMAN

EDGAR RICE
BURROUGHS

Illustrated



CANAVERAL
PRESS

TARZAN

AND THE
MADMAN



Edgar Rice Burroughs

Here is an incredibly beautiful illustration by Crandall, deserving of the incredibly beautiful lettering designed by St. John for use with his Tarzan and the Golden Lion dust jacket.

JOHN
CARTER
of
MARS

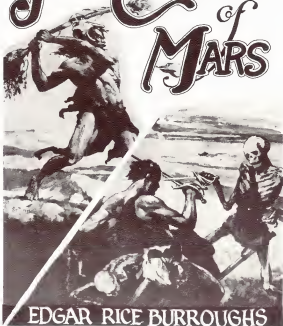
EDGAR RICE
BURROUGHS

JOHN CARTER of MARS

Illustrated



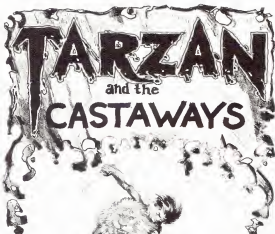
CANAVERAL
PRESS



Here are two separate stories in one book, both about John Carter. Their original appearance in *Amazing Stories* and three St. John illustrations each, a cover painting and two interiors each. Why not combine the cover paintings in a style similar to that used on *The Oakdale Affair* and the *Rider*, and use the four remaining interiors as interior illustrations. (Note: Reed Crandall did an excellent job of illustrating the book, but at the time, I would have used the already done St. John artwork.)

TARZAN
and the
CASTAWAYS

EDGAR RICE
BURROUGHS



Illustrated



CANAVERAL
PRESS

EDGAR RICE BURROUGHS

The fantastic magic of Frascetta! This illustration, although on hand, wasn't even used in the book!!!

Notice! Permission has been requested of Edgar Rice Burroughs, Inc. for the right to print and distribute to ERB-dan subscribers, a limited number of "authentic", properly fitted dust jackets with the designs shown on these pages.

On pages 308-311 of the Bibliography there are check lists of non-Burroughs magazines and books which have been illustrated by J. Allen St. John. The following recent discoveries should be added. (The "Red Book" and "Blue Book" additions have been discovered and reported by Richard R. Minter, William Clarke, and Constance Crahan, Jr. — to all of whom sincere thanks.)

Harpur's New Monthly Magazine

March 1906 (1) Two portraits of scientists on page 632 of this issue are at present the earliest known published work of J. Allen St. John. (His name does not appear legally on that page, but it is listed in the Index to this Volume XVI of Harpur's.) *

The Delinquent

A women's fashion magazine — now sometimes obtainable from antique dealers

June 1900 (1)
 July " "
 Oct " "
 Nov " "
 Dec " "
 Jan 1901 " St. John illustrated
 both fiction and poetry
 in three issues of
 The Delinquent
 March " "
 April " "
 Aug " "

Woman's World of Chicago

A women's magazine, somewhat like the Saturday Evening Post in size and content. Other issues not yet checked. This one was discovered by Grace H. Conant and sold to R H H.

Feb 1900 (1)

Red Book (Add to list on page 308)

Sept 1919 (1)
 Sept 1920 "
 June 1925 "

Child Life

(Published by Rand McNally & Co.)

March 1937 (1) In addition to these, the
 May " " July 1938 issue had a full-
 June " " page ad (inside front cover)
 July " " reproducing two wash drawings
 August " " by St. John for the 1915 book,
 Nov " " "The Hymenae Industrial
 Dec " (1) Reader"

Blue Book (Add to list on page 308)

May 1919 (1)
 Feb 1920 "
 May " "

Green Book

Oct " "
 Dec " "
 March 1921 "
 July " "
 Oct " "

April 1921 (1)

March 1921 " Mammoth Western (Another Taff-Davis)

Sept 1943 (1)

(1) = front cover

(1) = interior illustration(s)

Additional Books Illustrated by J. Allen St. John (supplementing pages 310-311)

Published by A. C. McHenry & Co. (Chicago)

Pelard, Oscar J. Neady Howard (1928) - This one suggested by Robert E. Weir
 "Euthanasia" FROM an Oregon Ranch (1918) - "Katharine" being a pseudonym of Leslie G. Stephens

Published by Rand McNally & Co. (Chicago)

Peapack, Mary A. The Hymenae Industrial Reader (1915)

Published by The Spencer Press, Inc. (Chicago)

Pearson, Marjorie (ed.) Fawcett Mystery Stories - Vol 7 as a set entitled "The Children's Hour" (1933)

Includes two Sherlock Holmes stories by A. Conan Doyle, liberally illustrated
 by St. John both in black and white and in full color. "The Adventure of the Blue Carbuncle"
 "The Red-Headed League"

MISCELLANEOUS CORRECTIONS & ADDITIONS

Page 153 "THE GIRL FROM FAIRBANKS"

EDGAR RICE BURROUGHS

THE GIRL FROM FAIRBANKS, 1917 (two issues)
 (first issue is back cover, 1st is 320 numbered pages)
 (only a few copies left, but work has
 covered 10-15 per copy 1917 edition as it
 was rare. 1918 edition given priority. See
 THE WILMA CO. for 1918 issues, Washington)

I erred in ascribing the dates "1962 or 1961" to the unreadable mislabeled booklet. Reproduced here is an advertisement from the October 12 1936 issue of the "Antiquarian Bookman", which not only gives the correct date, 1928, but also identifies the publisher. (Thanks to G. A. Robby for giving me the lead which led to discovering this advertisement.)

Paul C. Allen has reported two additional GAD editions, which should be added to those already listed in the Bibliography on pages 124 and 128:

A FIGHTING MAN OF MARB

1a GAD on spine

1932

Red

1 ill.

Reproduction on title page
 (another above-publisher edition)

SWORD OF MARB

2a GAD

1937

Red

5 illustrations, as in first edition



"The silent creature drove a long knife again and again into its tawny side..."

HOUSE OF INFO

by Cas with John & Tom McGehee

Dick Luskoff's book is at the bindery at this writing... an extra 2 week delay to insert an errata page. There are 2 editions, regular, \$7.50, 2000 copies, and a special, 150 signed copies, on special paper, numbered, and \$15.00 each. It has 12 illustrations by Franetta, Grandall & Williamson, with a dj, and is being published by Casavert Press. (Please order your copies through Cas, \$7.35 and \$14.75 each)

Fritz Lieber, a well-known SF author, will write a novelization of the motion picture TARZAN '66 for By Weintraub, out in Dec. '65 by Ballantine. Early '66 will see The Mucker, I Am a Barbarian, and probably The Outlaw of Torn, all with covers by Abbott. The Burroughs Estate is still hopeful that Treasure of the Black Falcon by John Coleman Burroughs will be published by Ballantine Books.

Hulbert Burroughs says that the John Carter motion picture is still being worked on. The script was written by Anthony Carey Wilson, son of the famous Hollywood writer, Carey Wilson, and the tentative title is JOHN CARTER OF MARS. Ideas have been taken from several of the Mars books—live Jetan from Chassanes—but the story will be basically that of Princess of Mars. Fifteen foot green

men and 6-legged thoats will probably not be used.

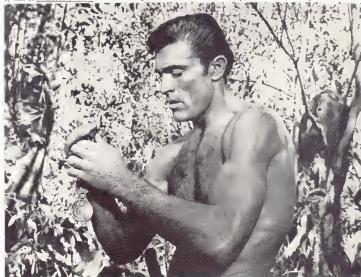
ERB, Inc. won the lawsuit against Gold Star and Charlton comics, and according to John Chambers, although \$5 Jungle Tales was printed, it and all the art-work & script were destroyed !!!

At this writing, no less than seven foreign publishers, in addition to Four Square, have or will be producing Burroughs novels, Spanish editions from Mexico, Portuguese from Brazil, Finnish, Serbo-Croat from Yugoslavia, Italian, German, and Dutch. Some juvenile Spanish Tarzan fiction is being published, and two Tarzan novels are being prepared by The Library of Congress in Braille. A French firm is considering publishing several deluxe albums in color of early Sunday Tarzan pages. (Copies of these items will be available through Cas.)

ERB, Inc. has released 10 reprints and 3 first editions for sale with a unique label (See p. 11.)

Beginning with the Dec. issue of Gold Key's Tarzan of the Apes, Russ Manning will do the penning and inking, with scripts adapted from the ERB Tarzan novels by Gaylord DuBois. Russ will continue to pencil Korak, but Warren Tud will ink it, beginning with FIL. Korak scripts are by DuBois.

The Pratt University in New York City has published on their Adlib Press, an illustrated excerpt from A Princess of Mars, but copies are difficult to obtain and expensive when you do get them. (Cas



Mike Henry in a scene from the Mexican location movie.

NEANDERTHAL MAN ROAMED THE PRIMORDIAL EARTH FOR 75 THOUSAND YEARS UNCHALLENGED UNTIL NATURE DECREED THAT HE BE QUESTIONED BY CRO-MAGNON MAN IN THIS

FIRST ENCOUNTER

